

# How to Draw a Heart: Teaching Art to Incarcerated Youth

---

**Dennis Earl Fehr**

*Abstract*

This article traces the progress of a social theory-based university art education program in which undergraduate majors teach art to incarcerated youth. It addresses and goes beyond the editor's question, "What imagery lies 'outside' art educators' accepted sphere?" Not only is the imagery of these populations out of sight, but so are the sites of incarceration themselves—they exist not only outside the purview of the art education field, but of nearly every sector of society except the police. Even their families are often "out of sight." The readable, conversational format is a political choice—I offer an alternative to the jargon-heavy, "objective" voice of traditional scholarship. My target audience is not only university faculty, but also students and classroom teachers who will read this article because they want to rather than simply because it was assigned. Perhaps these conversations will remove stereotypes in some readers' minds or even pave the way for them to become involved with incarcerated populations.

## **1. Introduction**

Art educators seem to be as reluctant as other educators about becoming involved with incarcerated populations. Until a helpful article by Venable (2005) appeared recently, this topic was largely ignored in art education literature. Perhaps a reason for this fear is that most people who become teachers, regardless of subject, generally behaved

appropriately and experienced some academic success when they were in school. They might have disapproved of or even disliked the troublemakers. As middle and high school teachers, people with such backgrounds might fear the troublemakers in their classes because the troublemakers' worldviews are so removed from their own. So why should these teachers expose themselves to much larger concentrations of such students by becoming involved with incarcerated populations? Because their attitude is an example of how a stereotype can 1) hinder a teacher's professional development, 2) inhibit the goal of educating of all of our children, and 3) increase prejudice against a group that is already viewed with disfavor (see Brooks & Thompson, 2005, for the prices students pay when social justice is excluded from the classroom, and McDonald, 2005, for a description of the need to integrate social justice into teacher education programs).

Because I did not realize while this experience was occurring that it would become an article, I did not take exhaustive notes. Hence I have reconstructed conversations from memory. I vividly recall each of the eleven conversations, for reasons that should be clear to the reader. Glesne (1999) states, "...qualitative methods are generally supported by the *interpretivist* (also referred to as *constructivist*) paradigm, which portrays a world in which reality is socially constructed, complex, and ever changing." She adds, "The open, emergent nature of interpretivist approaches means a lack of standardization; there are no clear criteria to package into neat research steps. The openness sets the stage for discovery...." She quotes Eisner (1981): "To know a rose by its Latin name and yet to miss its fragrance is to miss much of the rose's meaning." In this paper I might miss the precise "Latin name" of this tale (the exact words spoken in each conversation), but I capture the fragrance of the rewards and disappointments my students and I experienced in an art outreach program for juvenile offenders, including the conflict between a

positive, social theory-based approach and a negative, punishment-based approach. In this case the conflict ended one outreach program but created another. Our experience should be useful to others who contemplate doing similar projects.

## 2. The persuasion sell

"Hello."

"Good morning, am I talking to the director of the Juvenile Justice Center, Mr. G\_\_\_\_\_?"

"I'm Bob G\_\_\_\_\_, director of the JJC."

"Great. I'm an art professor at the university and I'm wondering if you would be interested in meeting with me to see about having my students, who are studying to be art teachers, come out to the JJC once a week during this spring semester to teach art."

Prolonged silence.

"We don't get too many requests like that."

"Really? I'd think the university's colleges of education or human sciences would be interested in working with your population. Seems like it would benefit everyone involved."

"I totally agree. I wish we heard more from the university. We never hear anything."

"I'm disappointed. Well, I would like to give my students this experience. Our art education majors are like education majors nationwide—mostly young women who seem rarely to have misbehaved in school. Yet they can end up teaching kids who

misbehave a lot. Thinking about this makes them very nervous. But they're energetic and their hearts are in the right place. They would offer a lot to your kids."

"I like the sound of this. I can meet with you tomorrow at 2:00."

"See you then."

### 3. The forced sell

"Hello, everyone, and welcome to ART 4362. Let's start with a question that's none of anyone's business: How many of you have served time for breaking the law? Raise your hands. Listen to that laughter. No hands. Okay, then raise you hand if you ever were expelled from school. No hands. How about suspended for a couple days? No hands. This is getting so boring. Ever get a detention? Three hands out of 15. Anybody ever been inside a jail just to visit? No one.

"What if I told you that in this course you are going to develop social theory-based art curricula for middle- and high school students who are incarcerated? And that you will divide into pairs and go out to the County Juvenile Justice Center each Monday to teach actual inmates who are locked up for everything from marijuana possession to armed robbery?"

Uncomfortable silence.

"I would not like that at all."

"Why?"

"Because obviously those kids are dangerous."



"Are they different from the kids you would teach in an ordinary middle or high school?"

"Some public school kids are as dangerous but some are not. In the Justice Center they all are."

"Let me write that on the board. 'All the kids in the JJC are dangerous.' A few days ago I met with Mr. G\_\_\_\_, the director, and he told me that most of his inmates are in there for drug possession. You don't have to answer this out loud, but have you ever been in a situation where you could have been busted for pot? I suspect that some of you have. Maybe last weekend. Are you dangerous?"

"I see your point, but what about the ones who are in for armed robbery?"

"Good question. If you end up teaching middle or high school, is it possible that you will teach some students who have committed armed robbery?"

"Possibly."

"But there would be two differences: One, you wouldn't know they did it. Two, you would be the only adult in the classroom. At the JJC you will be with your teaching partner and the classroom teacher, and several trustees will be walking the halls."

"*Will* be? This is a done deal? We have no voice in this?"

"Excellent point. No, you have no voice in it and I'll tell you why. If I offered this as a choice, let's say with the alternative of teaching

in an ordinary high school, who in here would pick the JJC? One out of 15. So 14 would not have this experience. Yet, as you pointed out, you might end up teaching kids like these who just didn't get caught. Have you ever felt nervous about managing a classroom by yourself? No course you ever take will give you more confidence than this one. So I, at age 52, am imposing this challenge on you based on over 30 years of experience in art ed. That's longer than you have been alive. My experience enables me to see that you will end up glad I had you do this. I will make a promise to you, one I realize you might not believe today: In May you will look back with gratitude on your time spent at the JJC."

"You're right about one thingæsome of us don't believe you."

#### **4. Our first Monday**

"Are you the professor?"

"Yes. My name isæ"

"Are all your students here?"

"Yes, ma'am, Iæ"

"I'm going to give y'all the orientation. Follow me. First, Mr. Professor, you might want to take off that tie. These are not nice people in here. One of them could jump up and try to strangle you with it."

"No one is going to strangle me. I'll keep the tie on."

"Fine, you just do that. Nowæhere are the rules. You report all

inappropriate language or behavior to the classroom teacher. These kids are in here for a reason. Give them an inch, they'll take a mile. No sharp tools are allowed. Count your supplies when you hand them out and count them again when you take them back. If you don't get exactly the number you're supposed to, tell the teacher. They'll steal them if they can. We can place the entire class in lockdown or we can search them to get your supplies back. Any questions? All right, this is the hallway where the classrooms are. This room is Mrs. S\_\_\_\_'s. She's the one you'll be coordinating with."

"Yes, I talked with her Friday."

"Good luck."

"Thank you for that, um, orientation. Excuse me, Mrs. S\_\_\_\_? I'm the art professor you talked to on the phone."

"Ohæhello. You're not supposed to be here until *Tuesday*."

"We discussed doing this on Mondays."

"Well—we're not ready for you until *Tuesday*."

Uncomfortable silence.

"My class doesn't meet on Tuesdays. I would hate to send my students back today and lose a week. See those heavy boxes of supplies they hauled from campus? Would it be possible for us to teach today?"

"But that would mean you'd have the Oranges instead of the Blues."

"What are Oranges and Blues?"

"Orange and blue are colors, art teacher. The inmates' jumpsuits are either orange or blue. The Blues have already been sentenced. They're doing their time. They get out sooner for good behavior so they're easier. The Oranges haven't been to court. They don't know what's going to happen so they're a bundle of nerves. Makes them harder to handle. So you get the Oranges if you teach on Mondays."

"How about if we teach on Wednesdays?"

"Same thing. Orange."

"Then we'll teach Orange. I've divided the students into teams as I explained on the phone. You said you have seven classes right now, so I divided them into six groups of two and one of thræ"

"Eight."

"Eight what?"

"Groups. Eight."

Prolonged silence.

"We get new enrollments here each Monday. This week they're up. We created an eighth class this morning."

"Nobody told me about that."

"Well, the courts send us new kids, and some kids finish their

time and are dismissed. And once in a while someone turns 18 and gets transferred to the state prison."

"Give me a second."

"Don't misunderstand. We're delighted you're here."

"Thanks. Mr. G\_\_\_\_\_ said this place doesn't interact much with the university. It shows. Okay, beloved students, this will sound nuts, but is anyone on the team of three able to wing a lesson? Probably with nothing but pencils and notebook paper. Maybe a drawing lesson?"

Uncomfortable silence.

"Okay, anybody on *any* of the teams?"

Uncomfortable silence.

"Well . . . then I guess I'll do it. I won't be able to come around and observe anyone."

"I can do it. I've taught drawing lessons before."

"Wow, do you ever get an A for the day. How do you other two feel about that?"

"We'll be fine."

"Alright, then let's run with it. Team One, you're in here. Team Two, you're in the next room, and so on, up this side of the hall and back down that side. I need a double espresso to calm my nerves."

## 5. The first Wednesday: The assessment of the impromptu drawing lesson

"Okay, you've had two days to reflect. How did it go for you Monday? Let's start with our hero. How was the drawing lesson with notebook paper?"

"Better than I thought it would be. First of all, the teacher actually had newsprint. I've never been fond of newsprint but at that moment I thought I was in paper heaven. I just passed it out and asked them what they wanted to draw."

"You had a room full of boys, about a dozen if I remember right."

"Right. The first request was a Harley-Davidson eagle. As you might have noticed from how I dress when I'm not at the JJC, my husband and I are bikers. Teaching him the eagle was a piece of cake. I had to do it one line at a time but it wasn't a problem because all of them gathered in a circle and watched the whole thing. That kid will love me forever. The next one wanted to know how to draw a champagne glass with bubbles coming out, so we did that. By then they were grabbing paper and pencils and following along on their own. Next I got asked how to make curling ribbons. So we made swooping S-lines with short verticals on the outside ends of the curves and then parallel S lines underneath, you know how that goes. Someone else—this 11-year-old who's in because he stuck up the ice cream man with a loaded pistol—wanted the Superman symbol. Then it was cartoon characters. One of them wanted to draw hearts in the margins of his letters to his girlfriend, but he could never get the second half to match the first half. So I showed him how to make the two sides match. They loved that. They're all going to write letters covered with hearts to their girlfriends. Envelope and all. We never

ran out of ideas and the 90 minutes flew by. I can't wait to go back."

A moment of silence follows as the students, and even I, stare dumbfounded at her.

"You not only get an A for the day; you are Art Teacher of the Year and you haven't even graduated."

The class bursts into applause.

## **6. A Wednesday assessment from Year 2**

"How did your lesson on families go?"

"Not so well. I did my lesson specifically on rethinking the ideal family. A lot of these girls don't have their biological mom and dad and 2.4 siblings waiting for them at home—not that we necessarily do either. Anyway, my goal was for them to realize that an ideal family is one that is very loving regardless of its make-up. So I started by asking them what makes an ideal family. They basically gave me the Mom/Dad/Sissy/Bubba/Fido/picket fence model. Not a word about love being part of the ideal family. And I'll bet that some of these young women are mothers who miss their babies. So we talked about how giving and receiving love whenever we can is the important thing, not technical family-member titles. I thought the discussion was going well the whole time. Next we looked at art that combines realism and abstraction—specifically Jaune Quick-to-see Smith, Larry Rivers, and Australian Aboriginals—to provide avenues for both the skilled and the unskilled drawers, and then proceeded to make multimedia images of our versions of the ideal family. I was hoping for interesting blends of realism and abstraction that

reflected their home situations, but I didn't get them. First, they were so timid that they avoided abstraction altogether (one said the abstract art we looked at was ugly). But when they tried for realism, their rendering skills were so weak that the parts they intended to be realistic were abstract in an unintentionally cubistic way. I thought those drawings were really interesting but they happened by accident. Some teacher I felt like. But the worst part was that none drew her actual family. They reverted right back to the picket fence model. I was disappointed. In fact I literally have lost sleep over it."

"Hm. I'm not sure it was such a bad lesson. How many minutes did you teach?"

"The full 90 we were scheduled for."

"How old were they, on average?"

"I'd say 14, 15."

"So they had 15 years to learn the picket fence stereotype. It sounds like you did a superb job, but one brilliant 90-minute lesson is not likely to dislodge an idea with roots 15 years deep. That raises an important point: We need to repeat and repeat the same themes, each time in a way that keeps students' attention, in order to dislodge unhelpful attitudes. I'm pleased with the job you did—you taught a lesson built on great social theory, and it involved important discussion, well-chosen art viewing, and an appropriate studio project. You embodied my approach to art ed.



## 7. A Wednesday assessment from Year 3

“And how was your experience?”

“It went great. You asked us to make internal assessments—assessments of the jobs we did, and also institutional assessments—assessments about the climate of the JJC. Here’s what happened—our lesson was on the different purposes tattoos serve in different cultures around the world. I wanted them to step away from the notion that tattoos are gang-related or just for coolness. We looked at tattoos from six continents—some were religious, some were about social status, some about marital status—and then had the students design their own personal symbols. Because the JJC doesn’t allow references to tattoos, I had asked you last week about whether I should teach this lesson. You said to go for it, that once the teacher saw where I was taking it, everything would be fine. Well, I began, and the teacher really started fidgeting. But I plowed ahead and as you said, he calmed down. After a while he was smiling, and then he quit grading papers and just listened. It was great. I thought to myself, I’ve made a hit with this guy.

“While the students were designing their symbols, I noticed that one of them was a fabulous drafter, clearly better than the rest. I mentioned this to the teacher. ‘He’s bright enough,’ the teacher told me, ‘but he’s bad news. He’s going to end up a lifer.’ I was saddened by this attitude. I was glad you came in and complimented that kid on his work. I heard you tell him he should consider an art career, so after you left I reinforced that with him. He never said a word but was well behaved and on-task the whole time.”

"He never said a word to me either. On the topic of attitudes, I've encountered the full spectrum in my years there. Once a teacher who looked like she was right out of college told me, 'These kids are the most disrespectful brats I've ever met.' I asked her if she thought anyone had ever respected them. She shot me a look and said, 'You *earn* respect.' I thought, 'I wish you had taken ART 4362.' But on the other hand I've had several visits with Mrs. S\_\_\_\_. She's been there 24 years and she's really sincere when she says she's glad we're there. She cares a lot about the kids and feels that most of them are good kids. She said that if they're given direction and encouragement, and if people just treat them decently, almost all of them will stay out of serious trouble. But you said your experience was both good and bad. What else happened?"

"Overall I was happy with my lesson, but I did have a problem with one student. I remembered what you said about professional dress but hiphuggers are the style now and I couldn't find pants that aren't low-waisted in time for our Monday visit. The stores just don't sell them right now. So I wore a top that came down below my waist. But at one point I bent down to work with a student and I heard a boy behind me say to his friend, 'Look at her panties. Mm-mm-*mmm*!' So I thought, 'Here's one of those moments Dennis calls Stopping the Train—a moment when something so important comes up that we stop the lesson to talk about it. I made all the students put their pencils down and I told them in plain English exactly what happened. I even mimicked the sound the kid made. I talked about how I feel when I'm treated as a sex object. I told them that I'm getting a college education and empowering myself to compete equally with men. And I told them that remarks like that are never to happen again. They

smirked at first, of course, but I just kept talking from the heart and by the time I finished, no one was smirking. That was definitely my favorite moment of the lesson.

"Then, in front of everyone, the teacher, who is an ex-marine and very authoritarian, asked me to identify the boy who said it. I said, very politely, that I'd rather not, that I think my point got through. But that embarrassed him in front of the class. His face turned red and he wouldn't look at me after that, even when I said thanks and goodbye. I just felt that the student would be severely punished, which would undo the good I had done."

"I understand your shopping dilemma, but as you to know, your attire was unprofessional. That complicates things. And we were told on the first day that inappropriate language is to be reported to the teacher."

"I did report it. I just didn't say who said it."

"I understand, but now we have a gray area that each side can interpret as it wishes. Given the complications I still think you handled the situation admirably. Our philosophy differs significantly from theirs, but so far we've been able to work together for the good of the kids. I doubt that anything will come of it. If it does, I'll support you."

## 8. The bad phone call

"Mr. Fehr?"

"Speaking."

"This is Merle W\_\_\_\_, the new director of the Juvenile Justice Center."

"Oh, I heard that they hired a new director. I look forward to meeting you."

"Uh-huh. Listen. We have a problem. We appreciate your wanting to help the inmates. But it isn't working out."

Stunned silence.

"What? We've received nothing but kudos from both students and staff for years. Whatever the problem is, I'm sure we can work it out."

"Uh-huh. Well, one of your students got crossways with one of our inmates who made a sexist remark. We have a zero-tolerance policy for sexist remarks."

"Good. So do we."

"Uh-huh. Well, she refused to identify the student. That soft-touch approach doesn't work out here. These kinds of kids need tough discipline or it won't get through. She set an example and now the kids are making her out to be a hero. If y'all want to come back we need to know which student made the remark so we can follow due process."

"What's your due process?"

"Twenty-four hour lock-down."

"Mr. W\_\_\_\_, we do differ philosophically in some ways but we have always worked around that. This program has been written about in the local paper, color photo and all. Don't you feel that

we're giving your students something substantive enough to get past this one problem?"

"I just got here. I don't know what you've been giving to who. I have heard though that y'all have been teaching them to do tattoos, and that abnormal families are normal and—oh, I have quite a list here. One time when you taught a lesson with clay, a kid stole some of it and stuffed it into every lock he could get at. And then you come right back and teach clay again. I'd have thought a professor would know better, but that's just me.

"Clay stuffed into the locks? If someone had told me, we could have stopped doing clay."

"Anyway, one of your teachers showed bad judgment and now things are out of hand. Again, I appreciate your good intentions, but we need to know the student's name if we're to continue your program."

"I find it hard to believe that you will end our program over this."

"Believe it."

"Did you know that my student stopped the class and made them all put their pencils down so they could listen to her explain that the remark was belittling and that she would not stand for any more like it? She said that by the time she finished talking, she had their undivided attention. A punishment at this point would make matters worse."

"There goes that soft touch again. Sounds like you're saying no."

"I support her decision but I'd still like to resolve—"

"Looks like we'll have to part ways. Goodbye, Mr. Fehr. Er, Dr."

## 9. The good phone call

"Good morning, Dennis Fehr speaking."

"Dr. Fehr, this is Mrs. S\_\_\_\_\_ out at the JJC."

"Hello, Mrs. S\_\_\_\_\_. I just got done having a very surprising conversation with your new director."

"I know. He told us about his decision. Only one teacher agreed with him out of all of us. We're fit to be tied and I'm calling to tell you how sad I am. You and your students were one of the best things that ever happened out here. I just want to say thank you for your wonderful program. The kids always looked forward to Monday mornings. And I have a suggestion if you're interested."

"A way to keep coming to the JJC?"

"Not precisely, but close."

"You have my attention."

"You know that the official name for our program here is Project Intercept II?"

"Yes."

"Well, that means there's a Project Intercept I. It's a school for kids who have been kicked out of their regular schools. They have to wear jumpsuits like our kids. The rules are extremely strict. One mistake there can land them here. The main difference is

that they go home at night. The principal's name is Mr. R\_\_\_\_. I have reason to believe that if you call him, you'll have a program."

"Mrs. S\_\_\_\_, it sounds like you've been up to something."

"You didn't hear it from me."

"Thank you!"

"You're very welcome. Again, I'm sorry things ended the way they did. You and your students did not deserve it."

"I appreciate that. Take care."

"You too."

"Bye."

## 10. The easy sell

"Good morning, Mr. R\_\_\_\_?"

"Yes."

"I'm a professor on the art faculty at the university. For three years I've been taking art education majors out to the Juvenile Justice Center to teach art and life skills and ethics. We've had a great time and they seemed to love us. Then this morning their new director called me and basically fired us because a student of mine would not give the name of a student of hers who made an inappropriate remark. Anyway, Mrs. S\_\_\_\_, one of the teachers there, just called and suggested that you might be interested in picking up our program."

"I'm very familiar with your program since we work so closely with the JJC. I don't know how many times their faculty have bragged it up. Usually the university acts like we're invisible. When do you want to start?"

"When do I want to start? That was pretty easy."

"Yup. Come on over."

"What about asking your faculty?"

"I already know they'll go for it. Come over. Bring your students and we'll give y'all a tour. Then you and I will sit down and work out a schedule."

"I could come by this afternoon at two and bring the students over Monday at nine."

"I'm putting both appointments on my calendar."

"Thanks. You're going to like this."

"I know. See you later."

## 11. The two TV spots

"I'm hearing positive comments from faculty and students since you started here."

"I'm glad to hear it, Mr. R\_\_\_\_\_."

"By the way, did you know the school district's TV station is housed in our building? I'll bet they'd do a story on your program."



"I'd love it if they would."

"Got a minute? They're right this way. I'll introduce you."

"Let's go."

"Bob D\_\_\_\_, this is the professor who's in charge of the art program we started with the university. I thought maybe you'd be interested in doing a story."

"Nice to meet you, Professor. I've been planning to talk with you about that very thing. In fact, I've already mentioned it to a contact of mine at the local NBC affiliate. He's interested too. What do you say?"

"Let's do it."

## 12. Glory (such as it is)

[Peppy theme music. Lights. Camera. Action.]

"Good morning, I'm Skip C\_\_\_\_, and you're watching Community Bulletin on KNBC. Today's story features an art program sponsored by the School of Art at T\_\_\_\_ University. Once a week, university students who are preparing to be art teachers come here to Project Intercept I, a school for kids who, well, need to take a break from their regular school because they got into trouble. These art students not only teach the kids about art, but they teach them about life, including survival skills for getting jobs, and even the ethical behaviors that tie humanity together. Right now I'm talking with Melissa M\_\_\_\_. Ms. M\_\_\_\_, please tell us about what your class is doing."

“We’re learning today about the possibilities out there for people with alternate abilities. We’re studying the artist Chuck Close, who has been confined to a wheel chair for several years. In spite of that he has continued his enormously successful painting career. Using his painting style of tiny spots of color, each member of the class is painting one section of the final piece. When they’re done, we’ll assemble the piece into one big artwork. This gives us an opportunity to learn not only about working with alternate abilities, but also to learn the style of Mr. Close and that when we work with others we can accomplish more than when we work alone.”

“Fantastic. See what I mean? Not only do the kids here learn a lot about art specifically, but the art student teachers teach them other important things too—things that change lives. I’m Skip C\_\_\_\_. Have a great day and tune in tomorrow.”

### 13. Close

At the end of each semester the students in ART 4362 speak glowingly about their Project Intercept experiences. The following comments, transcribed from five years of anonymous course evaluations, are representative:

“This course was particularly helpful in teaching us how to blend art with a social issue. Teaching at the JJC was an experience I will never forget!”

“My teaching at the JJC was the best experience I’ve had at Tech.”

“Teaching at the JJC was my favorite experience so far. I hope there’s an opening when I graduate.”

"The class is very beneficial to our major. It gave us the opportunity to teach students otherwise forgotten by the school system. It helped us grow as future educators and role models."

"I enjoyed this class very much and I learned a lot. The JJC was a great experience."

"I loved the JJC. Great class! It helped my understanding of social theory enormously. We learned a new way of teaching art in public schools. Lots of enthusiasm in the class."

"Project Intercept was awesome. Thanx!"

"This course was extremely important. I loved teaching at Project Intercept. I think it was the most useful experience of all our courses. I learned so much more from the students than I taught them."

Negative comments have been few and they tend to address my pedagogy, particularly my lack of organization (a problem that will never be fixed). In fact the experience itself has yet to receive a negative comment.

I have learned some important things from this course: 1) My students' confidence as classroom managers skyrockets, 2) The Otherness with which they regarded incarcerated people disappears, 3) They become skilled at blending social theory with art, 4) Their students are impressed by the fact that someone cares enough about them to teach them interesting things, and 5) On a practical note, telling prospective employers about their teaching experiences in this course has brought some of my students immediate job offers.

Perhaps this article will prompt ideas for course development in the minds of art education university faculty. I specifically included

the sad ending to our relationship with the JJC, which was caused by irresolvable differences between a positive, social theory-based approach and a negative, punishment-based approach. The latter seems to be common in institutions such as the JJC. However, this is not a reason to avoid creating field placements such as the ones described here. Such experiences prompt art ed majors to rethink harmful preconceptions. May this article motivate some practicing teachers to review their attitudes toward their 'problem' students. All such shifts of vision move us closer toward seeing a group that misbehaves in part because it is out of sight.

## References

Brooks, J., & Thompson, E. (2005 September). Social justice in the classroom. *Educational Leadership*, 48-52.

Eisner, E. (1981). On the differences between scientific and artistic approaches to qualitative research. *Educational Researcher*, 10, 4, 9.

Glesne, C. (1999). *Becoming qualitative researchers* (2<sup>nd</sup> Ed.) New York: Longman, pp 6-7.

McDonald, M. (2005). The integration of social justice in teacher education: Dimensions of prospective teachers' opportunities to learn. *Journal of Teacher Education*, 56, 5, 418-435.

Venable, B. (2005 July). At risk and in need: Reaching juvenile offenders through art. *Art Education*, 58, 4, 48-53.